THE LOVE SHE OFFERED #1

22-page comic script
By Glenn Møane
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CHARACTERS:

Brian: Brian is a fifty year old man with grey, curly hair. He works in construction and is a fit man for his age. In this series Brian hasn't shaved for a couple of days. He's wearing a red, knitted sweater.

Ross: Brian's best friend is in his late forties. He is a skinny guy with his black hair combed back. He wears horn-rimmed glasses and a hooded sweater.

Earl: Brian's younger brother. He is ten years younger than Brian and is about a head taller than him and Ross. He has a mullet haircut and a moustache. He's wearing an unbuttoned red shirt with a wife beater underneath.

Sean: Brian's daughter's ex-boyfriend is an eighteen year old man with handsome features. He has a haircut like this and when we see him for the second time he's wearing a white t-shirt and pair of long shorts.

Vivian: Brian's wife is the same age as her husband. She has a nice and pointy nose and her long, blonde hair is usually tied up into a ponytail. Vivian has a busty physique and takes good care of her body.

Greg: Greg is a big, tall man in his early forties. His hair is cut short and he has a "horseshoe moustache" like this. When we first see him he's wearing a black leather jacket. Greg should strike us as a guy you definitely wouldn't pick a fight with.

Julia: Brian and Vivian's daughter was eighteen years old when she was killed. She looked like her mother, but she usually had her long hair in pigtails.

PAGE 1 (5 PANELS)

1.

Day. We're outside the house Sean lives in. It's a nice three story house with a driveway leading up to it. Sean, talking to someone on his cell phone, is walking down this driveway and is about to pick up the newspaper. A car, a 1985 Ford Mustang, has been parked across the driveway. Maybe this panel could be angled from above.

CAPTION
THURSDAY.

SEAN
HA! NO WAY, MAN. I'VE HAD ENOUGH FOR A WHILE. I'M JUST GOING TO CHILL OUT, I THINK.

2.

Sean, still talking, approaches the paper and is about five steps away from it. He looks content and doesn't pay any attention to the car.

SEAN
WELL, I DON'T CARE EITHER WAY. IF SOMEONE WANTS TO SAY SOMETHING, THEY SHOULD KNOW WHERE TO FIND ME.

3.

On a smiling Sean as he picks up the paper.

SEAN
YEAH. EXACTLY. BUT HEY, I'LL CALL YOU IF I CHANGE MY MIND, OKAY?

4.

Sean looks at the paper in his hand as he ends the conversation. Earl and Ross step out of the car. Earl, carrying a baseball bat in one hand, steps out of the driver's seat and Ross steps out of the passenger seat.

SEAN
SOUNDS GOOD, MAN. LATER.

5.

Page wide panel. Sean, his smile gone now, has lowered the phone and is looking questioningly at Earl as he walks towards him. Ross stands by the trunk of the car. Both Earl and Ross has a serious expression on their faces, though Earl should look a little more menacing as he holds the bat in his hand.

SEAN

...CAN I HELP YOU?

PAGE 2 (1 PANEL)

1.

Splash page. Bam! Earl, holding the bat with both hands, strikes Sean in the stomach with it. Sean drops both his phone and the paper as he's hit. Ross looks at this act of violence with an uncomfortable look on his face.

SEAN

HNNNGH!

PAGE 3 (5 PANELS)

1.

On Sean as he lies on the ground with his stomach against the asphalt. He's shocked and wide-eyed, and is gasping for air. Maybe we see Earl's shadow on him here.

SEAN
WH-WHA. WHA. WHA.

EARL (OFF-PANEL)
OPEN THE TRUNK, ROSS.

2.

Earl stands over Sean and is pulling out a plastic strip out from his back pocket. These are also called "flex-cuffs" and Earl wants to restrain Sean's hands with them like you see here and here. The bat is lying on the ground now, beside Sean.

EARL
WE'RE GETTING THIS DONE IN NO TIME.

3.

Ross is standing by the trunk of the car and has opened it. He's looking at Earl, who is kneeling down by Sean and has taken hold of one of his arms, about to put the strip around it.

SEAN
WHAT ARE YOU DOING?

EARL
YOU'RE COMING WITH US, KID.

4.

Suddenly Sean turns his body around, making a surprised Earl lose his grip.

SEAN
NO!

EARL
HEY--

Sean, looking up at his attacker with desperation and fear in his eyes, kicks a surprised Earl in the head with one of his legs. Ross looks at the scene, just as surprised.

EARL

GNH!

PAGE 4 (4 PANELS)

1.

Earl, sitting on the ground, holds a hand where Sean kicked him. He looks at Sean who is running up the driveway, shouting at Ross. Ross has taken two quick steps towards Earl.

EARL
FUCK! GET HIM, ROSS!

2.

On an afraid Sean as he's trying to get closer to his house, and he's about halfway up the driveway now. He is still dizzy from the blow he took on page 2 and should look a little disoriented here. Maybe we could angle this panel from the side, so that we don't see Ross coming up behind him.

SEAN
SHIT. SHIT. SHIT.

3.

Suddenly Ross hits the back of Sean's head with the baseball bat, knocking him out completely. Ross doesn't look comfortable with doing this at all. Behind we see Ross running towards the two.

SEAN
SH--

4.

Ross and Earl stand over an unconscious Sean. Earl still holds a hand over his head as he talks to Ross. Ross doesn't meet Earl's eyes, but is instead focused on the kid in front of him.

EARL
WE... WE DID IT.

PAGE 5 (6 PANELS)

1.

It's late in the evening and we're looking at a cabin located deep into the woods. It could look something like this. There is a narrow dirt road leading up to the cabin and we see that Earl's car is parked just outside.

2.

Another car, a black SUV like this, is being parked beside Earl's car.

Earl opens the cabin door and is looking at the car with a serious look on his face.

EARL (CONT'D)
HE'S HERE.

2.

Brian, his back towards us here, steps out of the SUV. Earl still stands in the door. We don't see Brian's face clearly until the next page.

BRIAN
DID YOU DO GET HIM?

EARL
YOU GOT THE TEXT, DIDN'T YOU? TOOK A LITTE EFFORT, BUT WE GOT HIM.

3.

Brian is closing the door to the SUV. He has his back towards us and we don't see his face until the next page.

BRIAN
AND? HAS HE SAID ANYTHING?

EARL
WE THOUGHT WE'D WAIT FOR YOU. I RECKON HE'S READY, THOUGH. THE KID'S SCARED SHITLESS.

4.

Brian walks towards Earl. Earl, cocky, points his thumb over his shoulder, to the inside of the cabin.

EARL (CONT'D)
DEEP INSIDE, I THINK HE JUST WANTS TO
COME CLEAN. WE'RE DOING HIM A FAVOR.

5.

Brian and Earl are standing face to face. Earl's smile disappears and looks taken aback at Brian's comment.

BRIAN
I DON'T GIVE A SHIT ABOUT FAVORS, EARL.
I NEED TO PUT THIS BEHIND ME. THAT'S
WHAT I CARE ABOUT.

EARL
SURE. SORRY. LET’S GET YOU INSIDE.

PAGE 6 (3 PANELS)

1.

Big. We're inside the cabin. Earl has walked a few steps inside and Brian is still standing near the door. Brian's face reveals cold and restrained hatred as he's looks down at Sean on the floor. Sean has had his hands and legs tied together with a rope like this, and his mouth has been taped shut with gaffer tape. His eyes reveal fear as he looks up at Brian. Ross is sitting on a chair a couple of feet away from Sean, looking worried. He is leaning forward and is holding his hands on his knees.

As for the cabin's interior, it's basically made up of two rooms: The one our characters are in now is the living room, with a small kitchen space in one of the corners. There's a couch here, as well as a round table with a few chairs around it. We don't need to show all this in this panel, but maybe we could see the door leading to the bedroom, which is slightly opened here. To give you a better sense of what I mean, I made a rough sketch which you can take a look at here.

EARL (CONT'D)
BRIAN, YOU REMEMBER SEAN? YOUR DAUGHTER'S EX? HER GOD DAMN KILLER?

2.

On Brian, still looking down at Sean with the same expression on his face.

EARL (OFF-PANEL) (CONT'D)
HE WOKE UP A FEW HOURS AGO. TRIED TO CRAWL AROUND AND MADE SOUNDS LIKE A MOTHERFUCKER. HAD TO SMACK HIM ONE JUST TO MAKE HIM STOP.

3.

Earl, grinning, has crouched down and put his hands on the edge of the tape covering Sean's mouth.

EARL (CONT'D)
I THINK HE WANTS TO TALK. GET IT OVER WITH, YOU KNOW? ISN'T THAT RIGHT, SEAN?

PAGE 7 (5 PANELS)

1.

On Sean as Earl rips the tape off his face. It hurts.

SEAN
AAH!

EARL (OFF-PANEL)
POOR YOU. LET ME TELL YOU WHAT'S GOING TO HAPPEN:

2.

Earl is standing up and is pointing a finger at Brian as he talks to Sean.

EARL (CONT'D)
YOU'RE GOING TO CONFESS TO WHAT YOU DID TO THIS GOOD MAN'S DAUGHTER. YOU FOOLED THE COPS, BUT WE KNOW IT WAS YOU.

EARL (CONT'D)
TELL US WHAT HAPPENED, AND WE'LL HAND YOU OVER TO THE LAW. RESIST, AND YOU'RE LOOKING AT A WORLD OF HURT.

3.

Sean looks up at Brian as he tries to get him to understand.

SEAN
MISTER THOMPSON, THIS IS CRAZY! I DIDN'T KILL JULIA! YOU HAVE TO LET ME GO! I DIDN'T HAVE ANYTHING TO DO WITH ANY OF IT!

4.

On a calm Brian as he talks to Sean. He's putting up an understanding appearance here.

BRIAN
REALLY? THEN TELL ME WHAT YOU DID THAT NIGHT. WALK ME THROUGH IT.

On Sean, lost for words for a second, hesitating before he begins to tell his version.

SEAN
...IT'S WHAT YOU HEARD. IT'S WHAT I TOLD EVERYONE.

PAGE 8 (5 PANELS)

1.

Page wide panel. This is a flashback scene taking place the night Julia died. We're in Sean's home, the house from the first scene. Sean's mother is obviously away and Sean is having his mentioned house party. The living room is packed with Sean's friends and students from high school, all of them dancing, drinking or making out. A couple of boys are sharing a joint and everyone looks to be having a good time. A drunk Sean is in the foreground here, holding a beer in his hand as he talks to a girl, obviously flirting with her.

CAPTION
"YOU KNOW I HAD A HOUSE PARTY THAT NIGHT. EVERYONE WAS THERE, CELEBRATING THAT WE WERE OFF TO COLLEGE SOON. JULIA WOULD'VE BEEN INVITED TOO, IF WE HADN'T BROKEN UP."

2.

Closer on Sean and the girl, the two of them closer now. From behind Sean, we see a hand, Julia's, picking him on the shoulder.

CAPTION (CONT'D)
"I ADMIT I WAS TOTALLY FINE WITH IT. ALL I WANTED WAS TO DOWN SOME BEERS AND HAVE A GOOD TIME. I WAS WASTED BY TEN O’CLOCK."

3.

Sean, surprised, has turned around and is staring at Julia. She looks pissed here. The girl looks uncomfortable and is taking a step back.

CAPTION (CONT'D)
"THAT'S WHEN SHE SHOWED UP. FOUND ME STRAIGHT AWAY, FLIRTING WITH A GIRL."

4.

On an angry Julia, shouting at Sean. Some of the partygoers look at her, wondering what's going on.

CAPTION (CONT'D)
"YOU ALL HEARD SHE SCREAMED AT ME, RIGHT? THAT SHE CALLED ME ALL SORTS OF STUFF? SHE COULDN'T STAND THAT I WAS FOOLING AROUND SO SOON."

Sean is scratching the back of his head, a guilty smile on his face as he tries to reason with her. Julia stares at him in furious disbelief.

CAPTION (CONT'D)
"I TRIED TELLING HER THAT WE WERE THROUGH. THAT I WAS FREE TO DO WHATEVER THE HELL I WANTED."

PAGE 9 (4 PANELS)

1.

Big. To his surprise, Julia slaps Sean hard across the face. Some look at the incident in shock, but some of the partygoers find it amusing.

CAPTION (CONT'D)
"IT DIDN'T WORK OUT."

2.

Julia, furious, walks away from Sean and towards the hallway. Sean, baffled, just stands there with a hand on where he slapped. The girl he was talking to looks at Julia with contempt.

CAPTION (CONT'D)
"THAT'S HOW SHE LEFT ME, WITH A SLAP IN THE FACE. AND I PROMISE YOU, IT WAS THE LAST TIME I SAW HER."

3.

It is the next day and all the guests have left. A tired Sean, dressed only in his boxer shorts, has just opened the entrance door and is looking in disbelief at a middle-aged police detective. The detective is showing his badge to Sean, and two uniformed officers stand behind him.

CAPTION (CONT'D)
"THE NEXT DAY THE POLICE WAS ON MY DOOR, TELLING ME JULIA HAD BEEN KILLED AND THAT THEY WANTED TO ASK ME A FEW QUESTIONS. I COULDN'T BELIEVE IT."

We're in one of the interrogation rooms at the police station. Sean is sitting by the table, obviously distressed as he pleads his innocence. The detective is leaning back in his chair with his arms crossed, not looking too convinced.

CAPTION (CONT'D)
"APPARENTLY SOMEONE AT THE PARTY HAD TOLD THEM ABOUT OUR LITTLE ROW, CLAIMING THAT I HAD SOME SORT OF BEEF WITH HER."

CAPTION
"BUT IT WASN'T TRUE. THE COPS GOT THAT, SO THEY LET ME GO."

PAGE 10 (3 PANELS)

1.

Big. We're at Julia's funeral on a cloudy afternoon. Her casket is about to be lowered into the ground and the young priest is reading from the Bible. There are lots of people attending this funeral, not only Julia's friends from school but friends of Brian and Vivian as well. The two are sitting on plastic chairs close to the casket, holding their arms around each other. Vivian's face is full of tears and Brian stares at the casket in disbelief. Sean stands on the other side of the casket, among Julia's friends.

CAPTION
"I KNOW THERE ARE RUMOURS GOING
AROUND, BUT I WOULD NEVER HURT JULIA.
I REALLY LIKED HER AND I'M HAPPY FOR
THE TIME WE HAD TOGETHER".

2.

From Sean's point of view, we see Brian staring at us with a stern expression.

CAPTION (CONT'D)
"AND I'M EVEN GLAD I GOT TO MEET YOU,
MISTER THOMPSON. YOU'RE A STAND UP
GUY AND I DON'T THINK YOU ACTUALLY
BELIEVE WHAT I'M ACCUSED OF HERE."

3.

On Sean who has just met Brian's eyes and is taken aback by Brian's look.

CAPTION (CONT'D)
"PLEASE. LET ME GO. I SWEAR, I WON'T SAY
A WORD OF THIS TO ANYONE."

PAGE 11 (4 PANELS)

1.

Page wide panel. Back to the cabin. Brian, furious, kicks Sean hard in the stomach, ending his explanation. Sean lets out a cry of pain. Earl and Ross look at Brian in surprise.

SEAN
GHAAA!!

2.

As Sean gasps for air, Brian kneels down and shouts at him. Ross, nervous, stands up from his chair.

BRIAN
NICE TRY, YOU MISERABLE LITTLE PRICK!
BUT I'M NOT BUYING IT, YOU HEAR ME?!

BRIAN (CONT'D)

3.

Brian grabs hold of Sean's collar and is about to lift his body up close to his.

BRIAN
YOU TOOK MY BABY AWAY FROM ME. YOU
DESTROYED OUR FAMILY!

4.

Close on Brian and Sean. Brian has pulled Sean's extremely close to his, and the furious Brian's face shows hate and anger. Sean looks scared.

BRIAN
SAY IT. SAY WHAT YOU DID. STOP LYING
AND TELL ME WHY YOU DID IT!

PAGE 12 (5 PANELS)

1.

Ross puts a hand on Brian's shoulder, trying to calm him down. Brian, staring intensely into the scared Sean's eyes, is using his strength to lift his body up to him.

ROSS

BRIAN. LET'S GET--

2.

Brian's head turns suddenly in Ross' direction as he screams at his friend. Sean's tied up feet is floating just above the cabin floor.

BRIAN
NO! LET'S NOT ANYTHING, ROSS! HE'S HERE NOW! WE GOT HIM!

3.

Brian is standing up and is lifting the immovable Sean up with one hand. He is using his other hand to point a finger directly at Sean's face. Brian looks back at Sean as he continues his rant.

BRIAN
IT'S HIM. WE'RE ONLY GOT ONE SHOT AT THIS FUCKER. HE HAS ALL THE ANSWERS.

4.

Brian turns his head back to Ross and Earl, flashing teeth.

BRIAN
AND I'M GOING TO GET THEM, SO HELP ME GOD.

5.

Earl, cautious, has taken a step forward and tries to talk to his brother. Brian looks at him, calm for a moment.

EARL
HE WILL, BRIAN. WE'LL GET IT OUT OF HIM, FOR SURE. LET'S JUST CALM DOWN FOR A MINUTE, ALL RIGHT?

PAGE 13 (5 PANELS)

1.

Page wide panel. Brian, still calm, lets go of Sean's collar, so that he falls on the floor.

SEAN
UNFH!

2.

Brian walks towards one of the windows beside the entrance door. He is rubbing his eyes with one hand and points at the bedroom door with the other. Earl and Ross walk towards Sean on the floor.

BRIAN
GET... TAKE HIM INTO THE BEDROOM. TIE HIM TO THE CHAIR.

3.

Earl and Ross have taken hold of each of Sean's arms and are dragging him towards the bedroom.

BRIAN
THE NEXT TIME I ALLOW HIM TO SPEAK HE'S GOING TO GIVE ME THE TRUTH.

SFX (FROM BRIAN'S POCKET)
BZZZ! BZZZZ! BZZZZ!

4.

On Brian, who is looking at the cell phone he has just pulled out of his pocket. He doesn't look happy.

BRIAN
FUCK.

SFX (PHONE)
BZZZ! BZZZ! BZZZ!

Outside the cabin, Brian is walking to his car with his cell phone to his ear.

BRIAN
BEFORE YOU SAY ANYTHING, I WANT YOU
TO KNOW THAT I'M PERFECTLY ALL RIGHT,
BUT I WON'T BE COMING HOME TONIGHT.

PAGE 14 (5 PANELS)

1.

We see Vivian, standing in the living room in her and Brian's home. She is distressed and wants answers.

VIVIAN
WHAT? WHY? WHERE DID YOU GO? WHY DID YOU LEAVE?

2.

Back to Brian, standing by his car, leaning his arm on it as he tries to calm his wife down.

BRIAN
I'LL TELL YOU WHEN I GET BACK. JUST HANG TIGHT AND LET ME DO WHAT I HAVE TO DO. PLEASE.

3.

On Vivian, walking through the house and towards the kitchen. She isn't calmed down by any of this.

VIVIAN
MY GOD. HAVE YOU DONE SOMETHING FOOLISH? IS THAT IT? ARE YOU ALONE?

4.

On Brian, looking at the cabin with a determined expression on his face.

BRIAN
I'M TRYING TO PIECE OUR LIVES BACK TOGETHER, VIVIAN. I WON'T STOP UNTIL I'M DONE.

5.

Vivian is standing by the kitchen sink now, staring out the window. She's more sad than agitated now.

VIVIAN
PLEASE COME HOME. WHATEVER YOU'RE DOING, PLEASE STOP AND COME BACK. I'M ALL ALONE HERE, MY...

PAGE 15 (3 PANELS)

1.

Big. We see Brian and Vivian's house and the street they live in from outside. It is a well-kept two story house with a garage beside it, located in a nice suburban neighborhood. Vivian is staring at one of the trees on the tree lined sidewalk across the street. Dozens of flowers have been placed by it, as well as candles and postcards. This is where Julia was killed.

VIVIAN (CONT'D)
...MY BABY'S GONE.

2.

On Brian, leaning against the car with a melancholic expression on his face. His head is turned down and he has his eyes closed.

BRIAN
I KNOW. THAT'S WHY I HAVE TO DO THIS.
BYE.

3.

Brian puts his cell back in his pocket as he walks back to the cabin. Ross is standing right outside, waiting for Brian.

PAGE 16 (6 PANELS)

1.

Brian walks towards Ross, who looks worried and tries to reason with his friend.

BRIAN (CONT'D)
I WANT TO TURN IN. WE'LL CONTINUE TOMORROW.

ROSS
TOMORROW?! DON'T YOU THINK THIS HAS GONE FAR ENOUGH? WHAT IF HE DOESN'T TALK? WHAT THEN?!

2.

Brian, with a trace of contempt in his face, stands in front of Ross now as he asks him a question.

BRIAN (CONT'D)
WE KNEW HE'D DENY EVERYTHING RIGHT AWAY. IT'S EXPECTED.

BRIAN
YOU DON'T WANT ANY PART OF THIS, DO YOU? YOU SAID YES WHEN WE TOLD YOU THE PLAN, BUT YOU PROBABLY REGRETTED IT RIGHT AFTER. ISN'T THAT RIGHT?

3.

Ross avoids Brian's eyes by looking down at the ground. Brian shouts at him.

ROSS
BRIAN, WE COULD GET IN--

BRIAN
LOOK AT ME!

4.

Ross, surprised at this outburst, has lifted up his head to meet Brian's eyes. Brian stares at him coldly.

BRIAN
DO YOU FEEL THAT YOU OWE ME SOMETHING, ROSS? IS THAT WHY YOU GOT INVOLVED? BECAUSE WE NEVER REALLY TALKED, DID WE?

BRIAN
ARE YOU HERE TO MAKE THINGS GOOD BETWEEN US?

5.

Ross stares defiantly at Brian, who doesn't look happy with his answer.

ROSS
...I JUST DON'T THINK THIS IS GOING TO END WELL.

6.

Brian walks past Ross and through the door. Ross, defeated, looks at Brian's back.

BRIAN
YOU CAN TAKE THE COUCH. I'LL SLEEP ON THE CHAIR. I WANT TO START EARLY TOMORROW.

PAGE 17 (5 PANELS)

1.

A bird's eye view of the cabin. It's in the early morning hours of the next day.

CAPTION
FRIDAY.

EARL (OFF-PANEL, FROM INSIDE)
THERE YOU GO. GET IT ALL DOWN.

2.

In the bedroom. Sean is sitting on a wooden chair which is facing the door. Sean's arms and legs have been tied to the chair with rope, and there's no way he could escape. Ross is holding a bottle of water to his prisoner's mouth, which he drinks from greedily. Brian is leaning against the door with his arms crossed. Earl, agitated, stands over Sean as he drinks, pointing a finger at a photo that's been taped to the wall just beside the door. This is a photo of Brian's daughter Julia. In it, she is sitting by a lake with her head turned towards us and she has a nice smile on her face. We'll get a closer look at the photo later in the issue.

EARL
YOU'LL GET ANOTHER BOTTLE AS SOON AS
YOU'VE TOLD US THE TRUTH. WE'LL EVEN
MAKE YOU A BURGER.

3.

Page wide panel. Ross removes the nearly empty bottle from Sean's mouth. He lets out a sigh and water is runs down his chin. Earl, serious, has taken a step forward as addresses the prisoner.

SEAN
AH!

EARL
SO? YOU READY TO DO SOME GOOD IN
YOUR LIFE? TO GIVE TWO GRIEVING
PARENTS SOME PEACE OF MIND?

4.

On a defiant Sean as he answers Earl.

SEAN
GOD, YOU'RE INSANE. IF SOMEONE TOLD ME THAT YOU WERE THE ONE WHO DID IT, I WOULDN'T BE SURPRISED AT ALL.

5.

Sean, a sly smile on his face, keeps on provoking. Earl looks insulted beyond belief. Both Ross and Brian look at him wide eyed, a hint of suspicion on the latter's face.

SEAN
SHE WAS SCARED OF YOU, DID YOU KNOW THAT? DIDN'T LIKE THE WAY YOU LOOKED AT HER. THOUGHT YOU MIGHT HAVE A THING FOR HER.

PAGE 18 (5 PANELS)

1.

Sean's smile is gone as he looks up at Earl, seconds before he's about to explode in anger. Maybe we could make this a thin page wide panel, so that the next takes up the most space on the page?

SEAN
"UNCLE EARL, HE GIVES ME THE CREEPS. ALWAYS STARING AT MY CHEST, ALWAYS TRYING TO TEACH ME HIS BORING LIFE LESSONS. IF IT WEREN'T FOR DADDY, I'D TELL HIM TO FUCK OFF."

2.

Page wide panel. Earl, not taking it anymore, punches the defenseless Sean in the face, making him and the chair he's tied to fall over. Ross and Brian look at the scene in surprise.

EARL
MOTHERFUCKER!

SEAN
HMPFH!

3.

A screaming Earl stands over Sean and points a finger at him. Brian has put a hand on his shoulder, trying to calm the man down. The chair landed on the side and Sean looks uncomfortable and blood is coming out of his split lip.

EARL
YOU DON'T GET TO TALK LIKE THAT! YOU DON'T GET TO SAY SHIT UNLESS IT'S ABOUT WHAT YOU DID! YOU GOT THAT, YOU FUCKING WELL-TO-DO SCUMBAG?!

4.

On Sean, frustrated and angry as he shouts at the tree men.

SEAN
YOU'RE DELUDED! ALL OF YOU! I CAN'T WAIT TO SEE YOU GO TO PRISON FOR THIS. THAT'S WHERE YOU ASSHOLES WILL END UP!

SEAN (CONT'D)
ARE YOU LISTENING?!

5.

A few minutes later. The three men sit around the round table. Earl has his elbows on the table and leaning his head in his hands, Brian is sitting back in his chair and Ross is staring at the window near the entrance door. None of them look happy.

EARL
I THOUGHT IT WOULD BE EASIER. I FIGURED HE'D BE LOCKED UP BY NOW.

PAGE 19 (6 PANELS)

1.

Earl lifts his head up as Brian talks to him.

BRIAN
HHHH. WE'LL GET IT OUT OF HIM. WE STICK TO THE PLAN. SOONER OR LATER HE'LL SPILL IT ALL. HE HAS TO.

ROSS (OFF-PANEL)
WHAT IF WE BROUGHT IN A PROFESSIONAL?

2.

Brian turns his head towards Ross, who is looking at both him and Earl. Earl has a skeptical look on his face.

BRIAN
WHAT ARE YOU TALKING ABOUT?

ROSS
BENNY. MY CO-WORKER. HE KNOWS A GUY WHO KNOWS A GUY. SOMEONE WHO COLLECTS MONEY FOR A LIVING. YOU KNOW, FROM DEAD-BEATS AND GAMBLERS.

3.

Brian leans forward and Ross is sitting up straight as Ross explains further.

ROSS (CONT'D)
I THINK HE USED TO BE A MARINE OR SOMETHING. BENNY POINTED HIM OUT TO ME ONCE. STRUCK ME AS A MAN WHO COULD GET WHAT HE WANTED OUT OF PEOPLE.

4.

Ross leans back in his chair and looks towards the window again, a hint of worry on his face.

ROSS (CONT'D)
LOOK, I JUST WANT THIS TO BE OVER. DEPENDING ON HOW MUCH MONEY WE GOT, I COULD DRIVE DOWN TO THE GAS STATION. MAKE A FEW CALLS. SEE IF HE'S AVAILABLE.

5.

Ross looks back at Brian as he waits for an answer. Brian's face is deadpan and Earl looks at him curiously.

ROSS (CONT'D)
IF WE WANT TO GO DOWN THAT ROAD.

6.

It's a couple of hours later and we're looking at an auto repair shop (Maybe it could look something like this).

JIM (OFF-PANEL, FROM INSIDE)
--JUST TO GET HIM TO TALK. THAT'S ALL THEY WANT. THEY'RE AMATEURS, YOU KNOW? AVERAGE JOES, IN OVER THEIR HEADS.

PAGE 20 (3 PANELS)

1.

Inside in the manager's office. The manager is Jim, an almost bald, heavy man in his late fifties. He's standing by a big window in the room, looking out at the work being done by the mechanics in the garage. His desk is behind him. There's a telephone placed on it, and Jim is talking to Greg via the speaker.

JIM (CONT'D)
I KNOW IT'S A LONG DRIVE FOR YOU, BUT
THE GUY SOUNDED PRETTY DESPERATE.
YOU UP FOR IT? WHEN YOU'RE DONE
WHERE YOU ARE, I MEAN?

2.

Jim has turned around and is walking to the chair behind his desk, looking at the speaker as he listens.

SPEAKER
SOMEONE'S DAUGHTER, HUH? I ACTUALLY
HAD PLANS THIS WEEKEND, BUT WHAT THE
HELL...

3.

Big. We're in the unkept backyard of the house of a poor family. The house is one story run down building, the complete opposite of the homes we've seen so far. A tall wooden fence shields the backyard from any nosy neighbors. Empty beer cans and cigarette stumps lying on the grass.

Standing in the middle of the backyard is Greg. He is standing with his back towards us, so we don't see his face until the next issue. Maybe we could angle this panel from a little above him? Greg is holding his cell phone to his ear with his left hand. His right hand, curled into a fist, is wearing a set of pointy brass knuckles. He is standing over a skinny man in his early thirties, a junkie. He's lying on the ground beside an over turned barbecue stand. He is looking up at Greg in fear and he's holding his thin arm in front of him, trying to defend himself. The man's very pregnant girlfriend stands near the fence, holding her arms around her infant son. She looks scared as well and is shouting something at Greg.

GREG
YOU KNOW HOW SOFT I GET WHEN YOU
START TALKING ABOUT FAMILY.

PAGE 21 (5 PANELS)

1.

Page wide panel. Back to Sean, still tied to the chair and lying in the same position. He has his head turned in the direction of the photo taped to the wall.

2.

Close on the photo. Julia looks really happy here.

3.

On a wide-eyed and serious Sean as he stares at the photo. A memory is coming back to him.

4.

This and the following two panels take place on the night Julia was murdered. It is a bird's view of a street in the suburban area Brian's family lives. The street is illuminated by street lamps, and we see a figure running for his life in the middle of it. This is Sean, who's wearing the same clothes we saw him in the flashback scene earlier in the issue. But we don't get to see the front of him until the next page.

CAPTION
SIX WEEKS AGO.

SEAN
STUPID!

5.

We move in closer on the figure, coming up behind him in this panel. Sean is holding something in his right hand, but we don't get to see what it is from this angle.

SEAN (CONT'D)
STUPID! STUPID!

PAGE 22 (1 PANEL)

1.

Splash page. We see Sean from the front as he runs towards us. Tears are running down his face and he looks scared and desperate. Sean is holding a steak knife like this in his right hand. The knife has blood on it.

SEAN
SO FUCKING STUPID!

CAPTION
TO BE CONTINUED.